

OPERA FOCUSES FEMININE INTEREST ON EVENING GOWNS

Glance at the Boxes Shows Dignity of the Sweeping Train Unruffled by Ubiquitous Dance Frock—Grande Toilette Accepted as a Welcome Relief From the Era of Inevitable Fluffiness

By ELEANOR HOYT BRAINER.

WITH the beginning of the opera season evening frocks move to stage center and court the calcium light.

There have been uses for them earlier in the season, but the canny woman has been wearing her more informal evening frocks, her left overs, her made overs, and keeping the best of her fine feathers for the time when the winter season would be in full swing.

There were the imported models shown at the openings, there were the

and lean, trotting about in frocks that made them more than a little ridiculous, and we have had women young enough and pretty enough to carry off the short, full dance frock admirably, wearing it, though they would have been far lovelier in longer lines and trailing folds.

Perhaps dancing was responsible. Possibly, as some prophets say, the incoming tide of trains means that the dance mania is waning. But quite probably women will merely separate their dance frocks and their opera frocks and accept the fact that there is a time for all things.

Leaving psychology and prophecy out of the question, the fact remains

hips is hardly accurate. A curve at the waist must of necessity, on the average figure, mean acknowledgment of the hips, but hips are not yet in fashion, though breadth at the hip line is. It is one thing to be wide at the hip line because one has to and quite a different thing to be wide of hip line because one chooses to be so, and the difference is obvious to even the casual eye.

The ultra modish woman may have developed curves once more, but she is still slender of hips, though she may choose to don panniers of gilded poplins or side hip draperies.

And, more often than not, the bou-

as is indicated in two of the gowns illustrated here.

Bodices, beyond the slight changes in the line already mentioned, are not remarkably different from those of yesterday. Perhaps the décolletage is not so pronounced. Backs are less revealing—a thing for which to be thankful, though comparatively few women of the better class followed Paquin and the other radicals to their bareback limit last season.

There is at least one thing to be said for the corset. It may, as it runs higher, make a low décolletage in front more objectionable than décolletage of the same depth would be with a very low corset or uncorseted figure, but it does not lend itself to such utterly undressed effects as does the abbreviated corset or the utter lack of corset.

Sleeveless bodices with the slightest of shoulder straps are still liked, but there is very often some sort of tulle scarf or wing sleeve drapery that partially veils the arm and softens the armhole line.

Metallic threads in wonderful brocades and in trimming and metallic laces and nets and bandings give sumptuousness to the handsome evening gown, and paillettes used in many ways add to this brilliance.

These are the favored trimmings, though the manner in which they are used and the quantity used vary greatly, and in many models practically all the gleam and glitter is softened by veiling of tulle.

Intricate arrangements of plain tulle, metallic embroidered tulle, metallic lace, etc., skilfully combined into a harmonious whole and given body by overdrawing of some wonderful bit of brocade or rich, plain toned silk or velvet are many and beggar description; but quite as handsome, if not so subtle, are simpler effects, in which practically all of the draped skirt is of some beautiful silk or velvet, with just a glimpse of lace or net and gold or silver in an underskirt, and the bodice is semi-transparent above a drapery or lower section of the silk.

Take, for example, the three trained frocks pictured on this page. Not phenomenal in point of trimming detail, but exquisite in material and color, lovely and modish in line and with their few touches of trimming skilfully posed.

One is in silver brocaded pink silk—a theme repeated over and over again in all shades of pink and in all kinds of silk. No coloring is better liked and none is lovelier, though the endless repetition prejudices some women against it. Domestic manufacturers have turned out some very creditable silks in the silver brocades, chiefly of the sort with separate spaced roses—silk of silver on a plain ground, and the French looms have, despite war times, sent over some superb metallic brocades.

That the American trade has assumed more than its usual importance in the European eye is shown by the fact that this season Lyons manufacturers have been willing to adapt color schemes to suit the wishes of some of our best manufacturing houses—a thing common enough where the great French dressmakers are concerned, but new in connection with our domestic designers.

One of our most successful designers of high class ready to wear frocks mentioned this fact as he showed one of his most successful models.

"A wonderful silk, isn't it?" he said, smoothing the beautiful brocade. "The agent showed me that in another coloring and I lost my heart to the design and texture, but I dreamed it in this coloring. So I said I'd take a lot of it if I could have it as I wanted it and he took me up like a shot. That shows how much they need trade and where American trade stands in the year when Europe is not going in for gorgeous clothes. It seems a bit as if



A green satin gown and a frock of red chiffon and velvet.

evening frocks offered in the shops, there were the evening frocks in making, but the time for the wearing of all radiant garments has only just begun, and now one will be able to tell what has caught the fancy of our women and what has been tossed into the discard.

The first general impression is a pleasant one and has its element of surprise. Of course every one knew that many trained evening gowns, gowns of a dignity contrasting agreeably with the youthful frivolity of the ubiquitous dance frock, were sponsored by various authoritative French houses at the beginning of the season, that not only Worth, from whom one can always expect many models of that type, but other makers less wedded to grande toilette had shown a growing enthusiasm for more formally in evening wear, but just what welcome the tendency would find among women remained to be seen.

Evidently the designers' psychology was good. The fluffy short frocks are piquant, charming, but they are essentially youthful, and a host of women has accepted them, rebelling the while. There have been other women wise enough and independent enough to wear what was becoming rather than what was popular, but unlucky womanhood en masse has its sheeplike characteristics and will follow a fashion docilely through a gap even in the thicket of hedges.

So we have had plump young matrons and elderly matrons, both plump

that the grande toilette is a welcome relief from inevitable fluffiness and youthfulness, and it appears in some charming forms. Materials are so beautiful at the moment that they offer opportunity for regal effects, and some of them that are quite lost in the inconsequential frivolity of the dance frock come into their own when an artist hand drapes them skilfully from shoulder to ankle and sends them flowing in long and graceful folds down the back.

There are many ways of securing the effects. Callot, always indifferent to what other designers are sanctioning, falls back upon the undoubted fact that softly draped, clinging long lines, without stiffness or sharply accentuated curves, are the ideal thing in picturesque clothing, and some of her loveliest evening frocks are in a general way reminiscent, though such is its originality, its exquisite individuality. The firm has fallen in love with the richness of the stuffs and trimmings provided this year, and some of its models are perhaps over-elaborate, over-gorgeous; but in the matter of line, especially where the picturesque frocks are concerned, they are very lovely.

The trained evening gown from the other French makers is more likely to show the new emphasis upon waist and hip curves, to define the lines of the figure more clearly and to indicate that that figure is a carefully corseted one. Not that there is much of the boned and tight fitting effect of that corset, as assuming the hour glass outline. The movement has not gone far enough for that, and it is to be devoutly hoped that it will stop short of that calamity, but one must admit that on the whole, feminine waists are less spreading, figures are a trifle rounded instead of being flattened out, busts are held a little higher, the under arm line curves more obviously, the giraffe, if giraffe there be, is drawn more simply and hips have come back from outer banishment.

Perhaps that statement in regard to

fant side draperies which are so much in vogue begin their flare just below the widest point of the hip, widening the skirt silhouette greatly, but not to any considerable extent adding to the actual hip width. Fluffiness there may be at the waistband, but positive bouffancy may be deferred.

This is not always the case. Some side skirt draperies stand out aggressively right from the waist line, but the trained frock of a formal sort is more likely to show some such line



Two pink silk gowns with silver.



An ermine cloak, a gown of jet and black tulle and a gown of Venetian red velvet.

we all ought to be in mourning, but it's a good thing for my business that our public doesn't feel that way."

Velvet figures largely among the more dignified evening frocks, and in the velvet models the tendency toward greater warmth of color is noticeable. We are sombre or pastel in day time frocks, because Paris has not had the heart to see things otherwise, but we are leaning toward more glowing evening colors by way of restoring a balance.

Numerous light red and deep pink tones are seen in the opera crowd—coral, flame, geranium and others whose names only the make-factors remember, but whose beauty every woman recognizes, though comparatively few women can wear them successfully.

One of the frocks of our large out was fashioned from supple velvet in one of these exquisite light tones, and though red velvet sounds a bit like a stage queen, the gown, with its slight touches of silver, was not spectacular and was very lovely. The deep rose tones with relieving silver are tremendously popular too.

All black always has its place in evening wear, and there is much of it this winter, as there was last season; but it usually takes the form of filmy black tulle, jet trimmed. Much solid jet paillette is used, but cloth of this sort has an Amazonian character suggestion and many women prefer set embroidery on net in bands or lace or motifs, veiled by tulle.

Often a gleam of gold or silver relieves the black, as in the short dance frock of our large group, whose princess body and upper skirt are of plain black tulle, veiling, black tulle embroidered in jet and laid over a foundation of gold cloth. The lower part of the skirt is entirely of diagonal black tulle paillettes.

Opalescent paillettes are considerably used too, and are often peculiarly beautiful in combination with lustrous satins, as in the case of the delicate sea green satin of our illustration.

The trained gown may have a train in one with the skirt, but is frequently a mere separate drapery, often in rich silk or velvet, over a petticoat of frothy lace or tulle. As for the front of the frock, it is usually short, whatever the arrangement of the train.

The thing is not graceful, but it is modish. An artist like Callot dares to make some of her trained models trail all around, and they are infinitely more becoming to the average woman, but the crowd will wear its trained frocks short in front, for a time at least.

There is little to say that has not been said before. Not that new models are not constantly appearing and that many of them are not lovely, but after all the mode has been so played with for a year past that the genuine novel features in it are necessarily few, and of them Tim Six has already had much to say.

Then again, metal plays an important role with silver far in the lead, and great quantities of silver lace are used by the designers of dance frocks. The clever little pink frock of our small cut, for instance, has its entire bodice and its quaint little apron of silver lace, while only the simple full skirt is of pink satin.

THANKSGIVING DECORATIONS.

SOMETHING out of the ordinary in the way of Thanksgiving decorations is a combination of gray and yellow. Gray is reminiscent of the Puritan's garb and yellow suggests a golden harvest. Some of the prettiest of this season's dinner cards show a gray clad Puritan maiden rolling a bright yellow pumpkin, or the maiden carrying a pumpkin between them. The figures in each case are

paper dolls and the costumes are gray crepe paper. The pumpkin is either painted or a cut out leaf at the right place on the card.

Where something more elaborate is desired for a place card, a small doll dressed in gray and holding a wicker basket with a string of artificial yellow grain can be placed at each corner, the name of the being written on the shallow candy box serving as a support for the doll. These little dolls are appropriate for the arrangement of the fancy ice cream boxes and attractive souvenirs of the occasion.

The combination of gray and yellow can be carried out for the entire decoration by staining a gray wicker basket with a string of delicate French gray. A wicker basket is effectively filled with pumpkins or with yellow cornucopias, and yellow ribbons are used to tie the pumpkins to each plate, at which is a gray stained basket filled with pumpkins or yellow cornucopias. A few of the artificial pumpkins will be found to combine with chrysanthemums in carrying gray and yellow effect, and a spray of pussy willow and narrow yellow satin ribbons will favor to attach to a place card.

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TODAY'S BEAUTY SUGGESTIONS

Face powder simply covers up an unattractive complexion and leaves no lasting benefits. Those who have tried a simple spumax face lotion find it much better, as it removes skin discolorations, such as freckles and tan, and makes the skin smooth, white and velvety. This lotion is made by dissolving four ounces of spumax in one-half pint hot water, then adding two teaspoonfuls glycerin. This complexion beautifier does not rub off or show like powder, and gives a more refined appearance. It removes both shininess and sallowness, rapidly giving the skin a permanent healthy, youthful appearance.

An especially fine shampoo for this weather can be had at trifling expense by dissolving a teaspoonful of canthrox in a cup of hot water. Pour slowly on scalp and massage briskly. This creates a soothing, cooling lather that dissolves and removes all dandruff, excess oil and dirt. Rinsing leaves the scalp spotlessly clean, soft and pliant, while the hair takes on a glossy richness of natural color, also a fluffiness which makes it seem very much heavier than it is. After a canthrox shampoo arranging the hair is a pleasure.—Adv.

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